

esprit orchestra

Alex Pauk music director and conductor

1999-2000

17<sup>th</sup> season



## *Diverse Pleasures*

Jane Mallett Theatre, St. Lawrence Centre for the Arts  
Tuesday, October 19, 1999



TM

du Maurier  
A R T S

**Supporting 234 cultural organizations across  
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Alex Pauk music director and conductor

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Jane Mallett Theatre

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programme

## *Diverse Pleasures*

Presented by du Maurier Arts



du Maurier

A R T S

*Primus Tempus*  
1993

Denis Gougeon  
(Canada)

*Ondine*  
1997

Tiziano Manca  
(Italy)

*Nightfall*  
1996

Alexina Louie  
(Canada)

Presentation of the Jules Léger Prize for New Chamber Music

### *Intermission*

*Du fouet et du plaisir*  
1997

Denys Bouliane  
(Canada)

*Shattered Night, Shivering Stars*  
1997

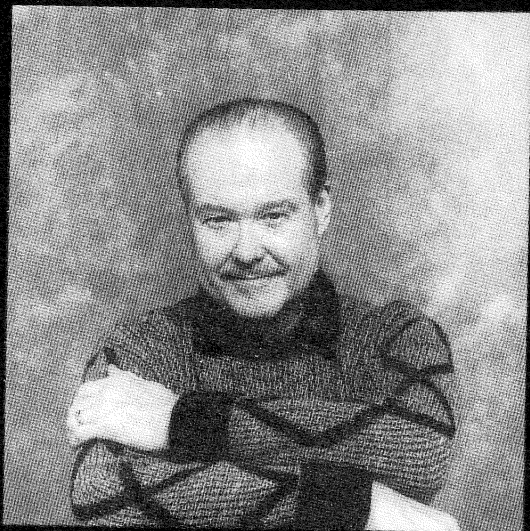
Alexina Louie  
(Canada)

Please note: Chris Paul Harman's *Procession burlesque*, originally scheduled for performance this evening, has been rescheduled for a later date.

Tonight's concert is being recorded for broadcast on CBC and will air Sunday, October 24<sup>th</sup> at 10:05pm on *Two New Hours*, CBC Radio Two and Sunday, December 19<sup>th</sup> at 7:00pm on *Résonances*, SRC 90.3



*Tonight's concert will be broadcast on*  
**TWO NEW HOURS**  
*Canada's National  
New Music Show,  
on Saturday, October 24th.*



Listen to Two New Hours Sunday nights  
at 10:05 p.m., with host Larry Lake,  
on CBC Radio Two, 94.1 FM in Toronto.

Congratulations to Alexina Louie, winner of the 1999 Jules Léger Prize for  
New Chamber Music, from the Two New Hours production team, and from  
all of us at the CBC Radio Music Department.

CBC  radio *Two*

CLASSICS. AND BEYOND.



# esprit orchestra

**Alex Pauk**  
music director and conductor

## **Violin I**

Fujiko Imajishi, *concertmaster*  
Anne Armstrong  
Jayne Maddison  
Maya Deforest  
Parmela Attariwala  
Nancy Kershaw

## **Violin II**

Dominique Laplante  
James Aylesworth  
Ronald Mah  
Louise Pauls  
Corey Gemmell  
Paul Zevenhuizen

## **Viola**

Douglas Perry  
Valerie Kuinka  
Angela Rudden  
Rhyll Peel

## **Cello**

Elaine Thompson  
Maurizio Baccante  
Marianne Pack  
Winona Zelenke

## **Bass**

Thomas Hazlitt  
Robert Speer

## **Flute**

Douglas Stewart  
Christine Little

## **Oboe**

Lesley Young  
Karen Rottenberg

## **Clarinet**

Max Christie  
Richard Thomson

## **Bassoon**

Gerald Robinson  
William Cannaway

## **Horn**

Gary Pattison  
Miles Hearn

## **Trumpet**

Stuart Laughton  
Raymond Tizzard

## **Trombone**

Robert Ferguson

## **Percussion**

Blair Mackay

## **Piano**

Lydia Wong

## **Personnel Manager/Librarian**

Gerald Robinson

## Jules Léger Prize for New Chamber Music

Established in 1978 by the Right Honourable Jules Léger, then Governor General of Canada, the Jules Léger Prize is a national award designed to encourage Canadian composers to write for chamber music groups and to foster the performance of Canadian chamber music by these groups. The prize, worth \$7,500, is awarded annually.

The prize is an outstanding example of a partnership among three key Canadian arts and cultural institutions. The Canadian Music Centre, currently celebrating its 40<sup>th</sup> anniversary, administers the award. The Canada Council for the Arts funds and promotes the award and selects a peer assessment committee of musicians to study the submitted scores. CBC Radio Music and La Chaîne culturelle FM de Radio-Canada broadcast the winning work on their national stereo networks. This is an important collaboration that promotes and reaffirms a commitment to new creation in Canadian music.

## Denis Gougeon

### *Primus Tempus* (1993)

The composer has provided the following notes for *Primus Tempus*:

*Primus Tempus*, literally "first time" in Latin, is at the origin of the French word for Spring – *printemps*. This work is appropriately named, for it is an explosion of life, a burst of energy, or, more poetically, a dance of life. And the vital element of life is sap, life's blood. The "sap music" heard from the start acts as the guiding principle, the force generating new forms with new personalities – which explains why certain melodic and rhythmic lines appear only once. Thus the music

is carried ever forward (or, more accurately, ever upward), using new sound material, and using sound in completely new ways.

## Tiziano Manca

### *Ondine, for chamber orchestra* (1998)

"Somewhere else," writes the composer, "in the past or in the future, are sounds without limit. To look for new sounds means other ways of thinking and feeling. Here I have tried to build a moving sound by a quick sequence of frames, starting from little noises like in a movie, where the illusion of real life is created. The secret is the speed. The movement in the first part, however, is much slower, unbalanced in relation to the second movement. It is a time of waiting, anxiety or being."

## Alexina Louie

### *Nightfall, for 14 solo strings* (1996)

Dr. Louie has provided the following programme notes:

*'Nightfall* is a work for fourteen strings, each one playing its own separate part. By choosing this *divisi* format, I took the opportunity to explore a large range of string timbres and textures.

At the outset, the quiet mood is mysterious as each player individually explores the central pitches C# and D#. From a dramatic outburst, all the strings slip into a quiet section of timbral changes on sustained notes. Throughout the piece, the interval of a second is developed and altered and becomes integral to the structure of *Nightfall*.

Although *Nightfall* might be characterized as an atmospheric and mysterious work, there are several big, dramatic moments. Each of these, however, gradually recede into the overall pervasive atmosphere of the quiet night.

The work concludes with three sections

of falling gestures where the delicate noise created on the instruments gradually transforms into descending pitches marked *delicato*. Finally, from a single pitch in the contrabass, the complex textures coalesce into a very simple rising motif that is meant to symbolize a glimpse into the heavens.” *Nightfall*, was commissioned by I Musici de Montréal through the assistance of The Canada Council for the Arts and the Ontario Arts Council in celebration of the 25<sup>th</sup> anniversary of the Algoma Festival.

### Denys Bouliane

#### *Du fouet et du plaisir* (1997)

*Du fouet et du plaisir* (Of the whip and pleasure) was commissioned by Montreal’s Nouvel Ensemble Moderne with the assistance of the Canada Council and was first performed by them in May of 1997. This fifteen-minute work for chamber orchestra features a prominent part for the piano. The score is described by the composer as expressing “A pleasure approaching illness....An illness approaching pleasure.”

### Alexina Louie

#### *Shattered Night, Shivering Stars* (1997)

The composer writes:

“This piece incorporates many of the elements that have evolved in my music over the years: outwardly, the inspiration of the heavens and the stars which fill me with a sense of mystery, wonder and awe, and inwardly, the seeking of a personal truth through the expressive power of music. The work is inspired by a line of poetry by the Chilean poet Pablo Neruda (1904-1973): “the night is shattered and the blue stars shiver in the distance.” The suggestiveness of the words

“shivering” and “shattered” led me to explore instrumental effects which are intended to conjure up sensuous, haunting feelings in the listener. The poem itself reveals the devastation the poet felt when his loved one left him. My composition may recreate in the listener feelings that could result from any kind of devastating loss. What remains after such a “shattering” are the resonances of fragility: tremulousness, and a heart laid bare.

*Shattered Night, Shivering Stars* also marks a radical change of direction in my compositional output. In challenging me to express such a deep sense of crushing loss along with its resultant vulnerability, this work allowed me to push the boundaries of my compositional technique and explore new fields of colour and orchestral texture. As well, I intentionally did not use any obvious melody. The work was commissioned jointly by the National Arts Centre Orchestra and the CBC for the unexpanded core of the NACO.

The compact orchestration limited my palette of orchestral colours. Missing low the brass, woodwinds, piano, celeste, harp and extra percussion (the work is scored for just one percussionist), I was forced to be more inventive in my use of instruments.

The piece is one of my most tightly constructed compositions. Although I made compositional departures and set out to write a work more “abstract” than my other works, my goal was to write a piece that was deeply felt. I attempted to capture extremes of human emotion without being maudlin or sentimental, and to capture feelings of mystery, timelessness, power and fragility.”



## **Alex Pauk, Conductor**

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since his graduation from the University of Toronto in 1971 when he participated in the Ontario Arts Council Conductor's Workshop for two years before continuing his studies in Europe and Japan.

Pauk then settled in Vancouver where he was named Vancouver's Musician of the Year in 1975. In the same way that he had been instrumental in establishing *ArrayMusic* in Toronto, he helped establish Vancouver's new music group *Days Months and Years to Come*, for which he was the Music Director and Conductor until 1979.

Pauk returned to Toronto again in 1980, founding the Esprit Orchestra three years later. Along with his careful attention to programming, Pauk's work involved the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was Co-chair for the 1984 ISCM World Music Days held in Toronto and Montreal. In 1986, he was the Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed at Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty-five works and received com-

missions from the CBC, New Music Concerts, Vancouver New Music Society, Quebec Symphony Orchestra, Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others.

He has also composed for film, television, radio and music theatre. Pauk's most recent film scores, co-written with Alexina Louie, include the soundtracks for director Don McKellar's film *Last Night* and Jeremy Podeswa's *The Five Senses*.

## **Alexina Louie**

Widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Alexina Louie's music emphasizes craft and imagination stemming from a wide variety of influences — from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry and visual arts, combined with introspection and continuous composition, Alexina Louie has developed a uniquely personal style rooted in a blend of East and West.

Notable performances include the Vancouver Symphony Orchestra's performance of *The Ringing Earth* for



the gala opening of Expo 86; the Montreal Symphony Orchestra's performance of the same work in the United Nations General Assembly on United Nations Day (1989); the Toronto Symphony Orchestra's tours of Europe (1986) and the Pacific Rim (1990); and pianist Jon Kimura Parker's performance of *Scenes From a Jade Terrace*, on the programme for the official gala opening of the Canadian Embassy in Tokyo (1991). 1993 marked the world premiere of *Gallery Fanfares, Arias and Interludes*, a one-hour work commissioned by the Art Gallery of Ontario for the opening ceremonies of their new gallery spaces. In 1993, Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* was performed by the BBC Symphony. It was performed again in 1994 by the St. Louis Symphony, Leonard Slatkin conducting.

In 1992, Juno Award-winning Louie was given the SOCAN Award for being the most frequently-performed Canadian composer, the second time she received the award since it was

established in 1990. In 1994, she was presented with the Chalmer's Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*. Louie has also served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival, the 1996 Boris Brott Summer Music Festival and the 1999 Banff Arts Festival.

Among the highly-regarded conductors who have performed Louie's music are Leonard Slatkin, Andrew Davis, Charles Dutoit, Mario Bernardi, Keith Lockhart, Kazuyoshi Akiyama, Gunther Herbig, Bramwell Tovey, Alexander Lazarev and Alex Pauk.

Alexina Louie is currently composer-in-residence at the Canadian Opera Company, for which she is developing a main stage, full-length opera with Tony Award-winning playwright David Henry Hwang (*M. Butterfly*). Their erotic ghost story, based on a seventeenth-century Kabuki play, will be premiered in the Fall of 2001. In 1997, Alexina Louie was awarded an honorary doctorate from the University of Calgary.

Dr. Louie's recent work includes co-writing, with Alex Pauk, the orchestral score for the soundtrack of Don McKellar's feature film *Last Night* (winner of the Prix de Jeunesse, Cannes Film Festival, 1998). The score received a 1998 Genie nomination for Best Original Score and the music has been released as a CD on the Sony Classical label. Louie and Pauk also co-wrote the score for Jeremy Podeswa's feature film *The Five Senses* which garnered praise both at the 1999 Cannes Film Festival, where it was premiered, and the 1999 Toronto International Film Festival.

A CBC Records compact disc comprised entirely of orchestral music by

Louie was released in June, 1999. Performing on the disc are the National Arts Centre Orchestra, conducted by Mario Bernardi, with soloists Russell Braun, baritone, and Martin Beaver, violin.

In November of 1999, the world premiere of Dominique Dumais' choreography of Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* will be unveiled at the National Ballet of Canada in Toronto.

### **Denis Gougeon**

Denis Gougeon was born in Granby, Québec in 1951. After musicology training at the École Vincent-d'Indy, he studied composition with André Prévost and Serge Garant at the Faculty of Music of the University of Montreal. He is an active composer and has received numerous commissions from groups and performers across Canada: the Vancouver New Music Society, the group Répercussion, Magnetic Band of Vancouver, Marie-Danielle Parent and the Orchestre Métropolitain de Montréal, the Société de Musique Contemporaine du Québec (SMCQ), the Association des orchestres des jeunes du Québec, Les Rencontres musicales de Sorèze (France), and, as composer-in-residence, from the Canadian Opera Company for the work *An Expensive Embarrassment*, which was performed in May, 1989.

From 1984-1987, Gougeon was a lecturer in the Faculty of Music of the University of Montreal. In 1986-87, he was visiting professor of composition on the Faculty of Music of McGill University. In addition, he reported on the Canadian musical scene for the CBC series *Musiques Actuelles* in 1984 and 1985.

Recently, his work *Heureux qui,*

*comme...* was performed in France, Belgium, Germany and Holland by the SMCQ during its October 1998 tour. Gougeon has been a member of the "Événements du Neuf" team since 1982. In this capacity he takes part in the planning, development and presentation of events that are almost always outside the traditional concert format.

### **Tiziano Manca**

Tiziano Manca (1970) was born in Squinzano, Italy. After he completed his basic schooling, he moved to Florence, where he attended the university and the Conservatory L. Cherubini. There he studied electronic music and composition with Albert Mayr, Romano Pezzati, and Salvatore Sciarrino, to whom he has been an assistant since 1994. For three years he also attended the composition courses given by S. Sciarrino in Città di Castello. His works have been played in several composition workshops and concerts. In 1998 he completed his degree in composition, winning a grant for further study.

### **Denys Bouliane**

Denys Bouliane was born in Grand-Mère, a small town in the province of Québec in 1955. In parallel to his classical studies at the Petit Séminaire de Québec, he played rock guitar in an amateur band as a teenager. After College (Humanities) he took his first formal music lessons at the École de Musique de l'Université Laval in 1972 where he studied piano and violin and graduated in 1979 with a Masters degree in composition. He then established a "pied-à-terre" in Cologne and continued his studies with György Ligeti at the Hamburg Conservatory from 1980-85.

Bouliane is regularly called upon as lecturer and guest speaker in Canadian universities. He has also made several radio broadcasts for Canadian and German radio stations and has written for specialized journals in North America and Europe. He has received grants from both the Québec and Canadian governments, and many of his works have been awarded prizes in national and international competitions (from the CBC, the Performing Rights Organization of Canada, the Gaudeamus Foundation (Holland) etc.). He was selected "Composer of the year" in 1983 by the Canadian Music Council and received the "Förderpreis" from the city of Cologne in 1985. *À propos...et le Baron perché?* was awarded the Jules Léger Prize in 1987.

Bouliane has lived in Cologne since 1980. His music, described by German musicologist Peter Niklas Wilson as "Magical Realism," has been played and broadcast in Canada, in the United States and throughout Europe. He has been described by Charles Amirkhanian in a recent broadcast for KPFA California radio as "one of the most promising young composers living in West Germany today."

### **Esprit Orchestra**

Esprit Orchestra – Canada's only orchestra devoted exclusively to new orchestral music – was founded in 1983 by its Music Director and Conductor Alex Pauk through the generous financial assistance of The Canada Council for the Arts and Suncor Inc.

Comprised of a core of forty-five dedicated musicians with the special skills needed to perform contemporary orchestral music, Esprit presents its an-

nual subscription series of concerts in Toronto. The orchestra is devoted to developing a Canadian musical literature. To this end, it commissions and premieres new works each season and ensures the continued public access to these works through encore performances, radio broadcasts, compact disc and film recordings, and national and international tours. Esprit's concerts are regularly recorded and broadcast on CBC Radio One and Radio Two.

Only in its 17<sup>th</sup> season, Esprit has already commissioned 55 new works from 44 different composers, including such internationally-acclaimed Canadians as José Evangelista, John Rea, R. Murray Schafer and Harry Somers. Moreover, works commissioned by NEXUS, CBC Radio, the Art Gallery of Ontario and the Toronto Symphony Orchestra (among others) have been premiered by Esprit.

Another facet of Esprit's mission is a commitment to setting new Canadian music within an international context. The orchestra has introduced Canadian audiences to major works by such contemporary masters as Toru Takemitsu, György Ligeti, Luciano Berio, Marius Constant, John Adams, Alfred Schnittke and Krzysztof Penderecki.

Maestro Pauk and the orchestra have also collaborated with leading soloists and ensembles including mezzo-sopranos Maureen Forrester and Jean Stilwell, violist Rivka Golani, cellist Desmond Hoebig, tenor Richard Mar-

gison, pianists Jon Kimura Parker and André Laplante, flautist Robert Aitken and NEXUS.

In September of 1999, Esprit completed its triumphant debut European tour. With four concerts in Amsterdam at the invitation of the International Gaudeamus Music Week and another in Paris, the tour represented one of the largest-ever presentations of Canadian orchestral music in Europe. Over ninety per-cent of the repertoire was Canadian, and compatriots Robert Aitken (flute) and Erica Goodman (harp) were the orchestra's chosen soloists. The Orchestra also toured Western Canada in June of 1998, presenting concerts and educational activities to rave reviews.

The Esprit Orchestra's excellence and commitment to the future of our culture has not gone unnoticed: In 1990, SOCAN's Award of Merit, recognizing imaginative programming of contemporary music over several seasons was presented to the orchestra; in 1995, Esprit was awarded the Jean A. Chalmers National Music Award for outstanding contribution to musical creativity; the orchestra was awarded its first Lieutenant Governor's Award for the Arts for success in developing private sector and community support in 1996, its second in 1998; and, the same year, Esprit was one of twenty-three recipients of a special "million-dollar birthday gift" through the M. Joan Chalmers Cultural Centre Foundation, celebrating Ms. Chalmers' seventieth birthday.

The orchestra expanded its activities in 1988 to include an education and audience development programme, *Toward*

*a Living Art*, that has involved hundreds of students in workshops, rehearsals and concerts with Maestro Pauk, orchestra musicians, leading soloists and composers, and other professionals from the music industry.

In November, 1996, Esprit's *Toward a Living Art Festival* – a week-long open-house where students and the general public could meet composers from around Canada – featured open rehearsals, workshops, artists' talks, film screenings and concerts. And, in 1997, through the support of Maclean's In-Class Programme and DuPont Canada, Esprit initiated its *Student Audience Programme*, providing five hundred high school students with free tickets to Esprit's concerts.

The orchestra has also appeared in several Rhombus Media films, among them *Ravel*, *September Songs: The Music of Kurt Weill*, *The Eternal Earth*, about Canadian composer Alexina Louie; *Last Night*, the award-winning film by Don McKellar; and most recently Jeremy Podeswa's *The Five Senses*.



# *The SOCAN Foundation salutes young composers*

In its 1999 competition, The SOCAN Foundation has awarded cash prizes totalling \$18,000 to composers under 30. Congratulations to the winners.

## **SIR ERNEST MacMILLAN AWARDS**

(works for 13 performers or more)

- First Prize (\$2,000): Andriy Talpash, 24, Montreal—*Queezinart-hocket in a blender*, for chamber ensemble
- Second Prize (\$1,000): Rose Bolton, 28, Toronto—*Incidental Music of My Mind*, for large chamber ensemble
- Third Prize (\$500): Justin Mariner, 28, Montreal—*Landmarks*, for orchestra

## **SERGE GARANT AWARDS**

(works for three to 12 performers)

- First Prize (\$2,000): Eric Morin, 29, Laval, Que.—*Clone 2*, for wind quintet and piano
- Second Prize (\$1,000): Vincent Ho, 24, Calgary—*String Quartet No. 1*
- Third Prize (\$500): Alain Beauchesne, 24, Ste-Marthe du Cap., Que.—*Souper de famille*, for chamber ensemble

## **PIERRE MERCURE AWARDS**

(works for solo or duet)

- First Prize (\$2,000): Paul Frehner, 28, St. Laurent, Que.—*anno . . . 00 . . .*, for solo guitar
- Second Prize (\$1,000): Michael Lacroix, 26, Harrow, Ont.—*Potens Nuntilus*, for solo piano
- Third Prize (\$500): Scott Edward Godin, 29, Montreal—*Sweat*, for violin and cello

## **HUGH Le CAINE AWARDS**

(electroacoustic works)

- First Prize (\$2,000): Hugo Arseneault, 26, Blainville, Que.—*Eschazoopsie*
- Second Prize (\$1,000): Mathieu Marcoux, 24, Montreal—*Corporation*

- Third Prize (\$500): Cheryl Hutchinson, 29, Vancouver—*Calling from Beyond*

## **GODFREY RIDOUT AWARDS**

(choral/vocal works)

- First Prize (\$2,000): Scott Wilson, 29, Richmond, B.C.—*Come to me from Krete . . .*, for soprano and ensemble
- Second Prize (\$1,000): Alexis LeMay, 24, Ste-Croix, Que.—*Honey*, for soprano and ensemble
- Third Prize (tie, \$500 each): Karim Al-Zand, 29, Ottawa—*Winter Scenes*, for mezzo-soprano, harp, flute and viola;  
Rose Bolton, 28, Toronto—*Jade Flower Palace*, for soprano and ensemble



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*Esprit would like to thank the following individuals and businesses for their support of its 1999-2000 Season. For more information on how you or your organization can contribute to the continued success of Canada's only orchestra devoted to developing a Canadian musical literature, please call (416) 815-7887.*

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*As of October 15<sup>th</sup>, 1999*

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Dear Friends of Harry Somers:

This Fall's presentation by the Esprit Orchestra of Harry Somers' compositions and the Toronto Symphony Orchestra's premiere together with the Elmer Isler Singers of his last work, *A Thousand Ages*, are potent reminders that compositions of Harry, who died in March of this year, are not to be found in CD form. To remedy this situation and make Harry's music available to the wider public, a few of us, under the guidance of Robert Cram, Professor of Music at the University of Ottawa, are raising money to assist others in producing and recording as many of his pieces as possible.

Imagine being able to leave a live performance of Somers' music and go home, knowing that you could hear it all over again on CD.

Those of you who think of Harry, and think of his place in the world of contemporary music may like to contribute to this very Canadian cultural project. Cheques, for which income tax receipts will be available under Revenue Canada number 0983439-22, should be made out to: Pierrot Concerts (Somers Recording Project), 6-10 Clarence Street, Ottawa, Ontario K1N 5P3.

Thank you,

Barbara Chilcott Somers  
Dalton Robertson  
Robert Cram

# Don't Miss Esprit's Next Concert

## *Celebrating Harry Somers (1925-1999)*

Sunday, November 14<sup>th</sup>, 1999  
8:00pm (7:00pm pre-concert talk)

### *Opening Concert of the Massey Hall New Music Festival*

#### Featured soloists

**Jean Stilwell**, mezzo-soprano  
**James Parker**, piano

#### Compositions

**Harry Somers** (Canada)  
*The Third Piano Concerto*, 1996  
**Harry Somers** (Canada)  
*Five Songs for Dark Voice*, 1956  
**Harry Somers** (Canada)  
*Elegy, Transformation, Jubilation*, 1981

Of special interest on this concert, Esprit's first ever devoted to the music of one composer, is a Somers work unknown by the public – *Elegy, Transformation, Jubilation*. The piece requires the largest orchestra ever used by Esprit to be spatially divided into five groups onstage and features the ultimate application of Somers' multi-tempo, multi-layering, multi-phonetic techniques. In combination with the other music on this programme, the piece offers an in-depth experience of the composer's musical brilliance and spirituality.

**Call to order your tickets today - (416) 366-7723**

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**Latecomers will not be admitted until a suitable break in the performance or intermission. This is done at the discretion of House Management. The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management. The St. Lawrence Centre does not accept responsibility for lost or stolen articles.**



